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"His hand is tired. He is getting old," said Fritz. Then Lotta moved her chair and drew herself back, and was determined that Marie and Carl should see that she was angry with her young lover. In the mean time the piece of music had been finished, and the audience had shown their sense of the performers' inferiority by withdrawing those plaudits which they were so ready to give when they were pleased.

After this some other musician led for a while, and then Herr Cripple had to come forward to play a solo. And on this occasion the violin was not to be his instrument. He was a great favorite among the lovers of music in Vienna, not only because he was good at the fiddle and because with his bow in his hand he could keep a band of musicians together, but also as a player on the zither. It was not often now-a-days that he would take his zither to the music-hall in the Volksgarten; for he would say that he had given up that instrument; that he now played it only in private; that it was not fit for a large hall, as a single voice, the scraping of a foot, would destroy its music. And Herr Cripple was a man who had his fancies and his fantasies, and would not always yield to entreaty. But occasionally he would send his zither down to the public hall; and in the programme for this evening it had been put forth that Herr Cripple's zither would be there and that Herr Cripple would perform. And now the zither was brought forward, and a chair was put for the zitherist, and Herr Cripple stood for a moment behind his chair and bowed. Lotta glanced up at him and could see that he was very pale. She could even see that the perspiration stood upon his brow. She knew that he was trembling and that he would have given almost his zither itself to be quit of his promised performance for that night. But she knew also that he would make the attempt.

"What, the zither?" said Fritz. "He will break down as sure as he is a living man."

"Let us hope not," said Carl Stobel.

"I love to hear him play the zither better than anything," said Lotta.

"It used to be very good," said Fritz; "but everybody says he has lost his touch. When a man has the slightest feeling of nervousness he is done for the zither."

"H—sh; let him have his chance at any rate," said Marie.

Reader, did you ever hear the zither? When played, as it is sometimes played in Vienna, it combines all the softest notes of the human voice. It sings to you of love, and then wails to you of disappointed love, till it fills you with a melancholy from which there is no escaping, from which you never wish to escape. It speaks to you as no other instrument ever speaks, and reveals to you with wonderful eloquence the sadness in which it delights. It produces a luxury of anguish, a fulness of the satisfaction of imaginary woe, a realization of the mysterious delights of romance, which no words can ever thoroughly supply. While the notes are living, while the music is still in the air, the ear comes to covet greedily every atom of tone which the instrument will produce, so that the slightest extraneous sound becomes an offence. The notes sink and sink so low and low, with their soft, sad wail of delicious woe, that the listener dreads that something will be lost in the struggle of listening. There seems to come some lethargy on his sense of hearing,

which he fears will shut out from his brain the last, lowest, sweetest strain, the very pearl of the music, for which he has been watching with all the intensity of prolonged desire. And then the zither is silent, and there remains a fond memory together with a deep regret.

Herr Cripple seated himself on his stool and looked once or twice round about upon the room almost with dismay. Then he struck his zither uncertainly, weakly, and commenced the prelude of his piece. But Lotta thought that she had never heard so sweet a sound. When he paused, after a few strokes, there was a sound of applause in the room,—of applause intended to encourage by commemorating past triumphs. The musician looked again away from his music to his audience, and his eyes caught the eyes of the girl he loved; and his gaze fell also upon the face of the handsome, well-dressed, young Adonis who was by her side. He, Herr Cripple, the musician, could never make himself look like that; he could make no slightest approach to that outward triumph. But then he could play the zither, and Fritz Planken could only play with his cane! He would do what he could! He would play his best! He had once almost resolved to get up and declare that he was too tired that evening to do justice to the instrument. But there was an insolence of success about his rival's hat and trousers which spirited him on to the fight. He struck his zither again, and they who understood him and his zither knew that he was in earnest.

The old men who had listened to him for the last twenty years declared that he never played as he played that night. At first he was somewhat bolder, somewhat louder, than was his wont; as though he were resolved to go out of his accustomed track; but, after a while, he gave that up; that was simply the effect of nervousness, and was continued only while the timidity remained present with him. But he soon forgot everything but his zither and his desire to do it justice. The attention of all present soon became so close that you might have heard a pin fall. Even Fritz sat perfectly still, with his mouth open, and forgot to play with his cane. Lotta's eyes were quickly full of tears, and before long they were rolling down her cheeks. Herr Cripple, though he did not know that he looked at her, was aware that it was so. Then came upon them all there an ecstasy of delicious sadness. As I have said above, every ear was struggling that no softest sound might escape unheard. And then at last the zither was silent, and no one could have marked the moment when it had ceased to sing.

(To be Continued.)

MUSICAL GOSSIP.

At the inauguration of a grand organ at Landerbau, constructed by Schütze & Co., Edouard Battiste organist at St. Enstache, Paris, Charles Collin organist at St. Bricenne cathedral and two organists from Brest, played their best to show it off.

Chorley—London *Athenaeum*—praises Sullivan's new overture, played at his recent concert, in high terms, deeming it not excelled—if equalled—by any overture written for stage purposes since Weber's time. He says a winter's rest has renewed the olden firmness, and

almost the olden delicacy of Jenny Lind's voice. So magnificent a display of executive power, as she made at Sullivan's concert, has never been heard in St. James' Hall, and he compliments Sullivan for proving himself to be a good conductor, on that occasion, indubitably.

Halle's concerts having terminated, Chorley declares that he never played so well, as during this season. In a quite elaborate—for him—article upon a report from the Committee on Musical Education, respecting the Royal Academy of Music and its temporary location at South Kensington, which he denounces for various good reasons, and pronounces entirely unfit and incommensurable for all parties there concerned; he pungently remarks that some professors in that institution are flagrantly inadequate for their duties there.

Lavini, the new prima donna at Mapleson's, he speaks of quite slightly, so far as her performance in Alice's role is concerned, and hits De Murska again pretty hard, as sliding down from the high place of favor, obtained by her eccentric talent, evinced in her early operatic demonstrations to London.

Moscheles being present at Sullivan's concert, Mlle. Mehlis introduced and played on the pianoforte his "Recollections of Ireland," in compliment to a great musician.

The London *Orchestra* reports a Limited Musical Company as being contemplated in which orchestral and chamber concerts will be given on a new system, under a well known and successful conductor to make its success a surety.

Master Cowen the wonderful boy pianist, has tried his skill in composition by an overture, which on rehearsal by Mapleson's orchestra was pronounced full of promise, by the musicians there engaged, while Chorley declares that men who do not praise lightly have said very good things of his talent.

At the Princess Helena's marriage four marches were played, written by Handel, Beethoven, Spohr, and Mendelssohn.

Mme. Rudersdorf is reported as engaged in writing a grand opera and that octogenarian—Auber—is writing a three act one for L'Opera Comique, to be produced there at next carnival time.

The autumn season at La Scala commences on September 5th, and "L'Africaine" paid so well last season that its revival is speedily contemplated there.

In reference to Offenbach's "La Belle Helene," being popular at Milan's summer theatre, Chorley remarks that his music is champagne, in comparison with the flat beer offered by Italian composers in "Crispino e la Comare," which Gye delectates London with.

The London *Review* says Jenny Lind was in far better voice at Sullivan's concert than at her last appearance in London, as rest and freedom from public excitement, have apparently restored much of the original beauty and power of a voice never calculated to bear long, the rough wear and tear of stage singing. Scarce any other singer has possessed that peculiar ringing quality of voice, like the finest tones of a silver trumpet, powerful yet sweet, combined with an extraordinary fervor and sublimated pathos, rarely found in public displays of vocalization.

Nothing could be more exquisite than "Sweet Bird" and Sullivan's clever songs, in her admirable delivery.

Santley was very successful in Sullivan's "Mistress Mine," a song full of the old English character and its quaint rhythms. Except one reminiscence from Mendelssohn's military overture that song is original. The orchestra was capital, a rarity in concert performance now-a-days, and played Sullivan's new overture "Sapphire Necklace" in excellent style. That composition, if not very original, has some extremely

clever writing, much effective instrumentation and some well wrought climaxes to recommend it.

A pupil of Arabella Goddard—called Mlle. Delphine Lebrun, made quite a sensation at Rose Hersee's concert in solos by Chopin and Stephen Heller.

The models exhibited at Vienna, for the monument to Schubert have all proved failures, and so the idea comes out in print that Schubert cannot be represented at full length as Nature in forming his body made such a realization absolutely impossible, and his bust, only, can be reproduced in marble.

The *London World's* Berlin correspondent did not like Mme. Jachmann's performance in Mendelssohn's "Antigone," but says truth compels the admission that all other spectators applauded her vehemently. He says the piece was performed and sang "excellent well," and Taubert conducted the choruses and orchestra admirably. He liked Mlle. Lena Friebe for a pleasing voice, well trained, despite her amateurish acting. Mlles. Borner and Bahr also got a good word from him, but two very popular ladies—Gericke and Santer—are lost to Berlin, having entered the matrimonial state. At Mlle. Gericke's farewell in first act of "Les Huguenots" and third acts of "Macon" and "Der Freischütz" she was greatly applauded, overwhelmed with bouquets, presented by Hein the stage manager with a silver dish from the company, and the king presented her a magnificent bracelet.

Mlle. Santer married Herr Blume a music master and elected Dresden's opera before war closed it up. He was greatly pleased with Weber's "Preciosa" as revived at Berlin's Royal Opera, the *mise en scene* being creditable to scene painter, stage manager, and every one concerned, and the singing, with one or two trifling exceptions, worthy of a great national theatre. Mlle. Hartmann is said to have made a decided hit at Kroll's Theatre in "La Sonnambula."

Mr. Bateman is noticed as prospecting in London for artists that shall make his opening concerts at Steinway's new concert hall—which is rated to hold "between two and three thousand persons." No engagements beyond Parepa are stated. The old Philharmonic society of London has elected as directors for next season—G. F. Anderson, Joseph Calkin, Cusins, Ferrari, Lucas, McMurdie and Wilson.

There is considerable guessing as to next season's conductor and great names are freely discussed in that connection.

E. Prout, R. A., got the first prize awarded by the Society of British Musicians for the best piano forte quartet, and H. Lea Summers—a blind man—the second. Mr. Prout got that society's first prize four years ago for the best stringed quartet. That well-known pianist and composer—J. L. Summers devoted his annual concert, this season, to aid the association for the general welfare of the blind, in sympathy with his own severe deprivation of sight. Parepa, Edith Wynne, Ennequist, Patey Whytock, Reeves, Patey and Hemmings choir satisfied a very distinguished company with their singing and his playing in the prize quartet above mentioned, and his new quintet for two violins, viola, cello and double bass received general commendation. The new quintet was greatly admired by that audience for itself. The second concert of this season by the Royal Academy of Music pupils and the last under Mr. Lucas' conductorship, showed the pupils to be in strong force, not only as executants but as composers.

Mr. Thouless, a pupil of Otto Goldschmidt by the first movement of his manuscript concerto, won credit both as creator and player. The finale to Mr. Lucas' "Régicide"—first act—gained him and the performers much credit. The *World* says of him: "Mr. Lucas is not merely a thorough musician and his works are not merely masterly—taking this finale as an example, but they are interesting and imbued with real classical taste

and feeling. Several other pupils made good show of education for natural endowments, and the countess of Wilton presented the prizes with Sir George Clerk's speech as condiment to pupils. Miss Florence Braye, a young pianist, gave a concert at Collard's, under patronage by the Countess of Jersey and Lady Jocelyn to a large and fashionable assemblage, in which her pianism was much admired. Her assistants were likewise acceptable, so all passed off agreeably.

Signori Pezze and Traventi gave a matinée at the Marchioness of Downshire's residence to a large and brilliant assemblage of rank and fashion—Louisa Pyne, Trebelli, Leibhart, Mela, the female tenor, Parepa, Lina Martorelli, who is engaged with Liebhart for Mellon's promenade concerts, Ferranti, Bettini, Ciabatta and others performed well their parts and the concert givers only failed to receive unqualified praise.

Mr. and Mrs. H. J. St. Leger gave a brilliant re-union at Mrs. Grey Byrne's residence in Cambridge Terrace, Hyde Park, which is declared remarkable not only for its selection of music, but for its conviviality and the profuse liberality extended by the most charming hostess.

Lina Martorelli was applauded to the echo for Traventi's "Bolero alla Spagnola" and the sisters Martorelli created a furore by a Spanish duet. Mrs. St. Leger's singing of Mallandane's "She told me where she met at eve," and her own ballad "The tribute of a tear" had eminent estimation. The affair wound up with convivial songs and "God Save the Queen."

Parepa, Ennequist, Dolby, Neri-Beraldi and J. G. Patey furnished Deacon's matinée audience in Hanover Square Rooms with vocal spice to his classical pianism which had further attraction in Sainton and Pezze on violin and cello. Mme. Dolby introduced a new song there composed by Deacon, called "The ferry boat." Both song and vocalist gained unqualified approval.

Miss Edwards' matinée d'invitation brought favorably before a saloon crowded with rank and fashion, an operetta called "The Rose of Saxony," her pupils undertaking the principal characters and winning general approval.

Leeds Town Hall concerts were very successful, eight having been given to large audiences. A pupil of Mrs. Wood, named Grayson, acquitted herself with great credit there, and her pleasing voice moved Leeds to complacent regard.

The *London Musical World* says, the season has warmed with candidates for pianistic honors, and he considers Florence Braye among the youngest and most promising. That journal has an elaborate article upon L'Etoile du Nord, which declares that work not Meyerbeer's masterpiece, although it may be a masterpiece, having been made up from "The Camp of Silesia," in which Frederick the Great figured largely on the flute. "L'Etoile du Nord" is pronounced full of originality and of a certain sort of character. The stage Peter is not mentally, morally, or even physically, a whit like the Peter of history, and the stage Catherine is still less like the historical Catherine. Other anomalies are specified, especially the inability of Ciampi to present Gritzenko as Cossack, Calmuck, cavalry soldier, and Imperial Guard, all at once. Scribe confessed in preface to "Les Vepres Siciliennes" that history was used by him to make taking books for dramatic opera composers, and "L'Africaine" shows that he followed that policy up to his latest work. In discussing the performance of that opera and "Il Seraglio," deep regrets are expressed by the London journals that Carl Formes were not available now as years since, in London opera, to perform Peter the Great and Osmin. High encomiums are passed on both, and his Osmin is warmly eulogized, as never to be forgotten by those who then witnessed it. From concurrent testimony we fully credit all these high ascriptions of honor to Herr Formes on the occasions named.

The *World* says: after Mlle. Mehlig's performance at Sullivan's concert of Moschele's

"Recollections of Ireland," there was a loud call for that exile from Leipsic, to which he responded with all the alacrity of years gone by, and yet neither that celebrity or Santley, Mlle. Mehlig, Mr. Cummings, or Edith Wynne or Sullivan's quasi new Symphony formed the attraction for his concert audience. Jenny Lind engrossed them, for there is magic still in that name and in her voice. Of her entire performance that critic speaks rapturously, his sole qualification to unqualified praise being a suggestion that her shakes in "Sweet Bird" were in one or two instances prolonged almost out of measure. To excuse such heresy—adverse criticism of Jenny Lind—he qualifies the remark with, "But then they were so faultless, so close, so clearly and so exquisitely rounded off, that to complain would have been hypercritical." He follows up the praise movement with, "Almost equal in interest to her 'recital' of Handel's scene, was M'mc. Goldschmidt's unaffected and touchingly expressive re-ading of the old English ditty called the 'Three Ravens.' Such ballad singing, so studiously simple and at the same time so finished, is rare, and the applause that followed was as hearty, spontaneous and general as that awarded to the marvelous execution of the great air from 'Il Penseroso.'" It seems that her spouse played a piano-forte part, composed by himself, to the air from "Il Penseroso."

Adelina Patti had a grand matinee on July 18th and on July 25th, her annual benefit, taking "L'Etoile du Nord" for that grand occasion. She announces for her matinee all the great artists of Gye's Opera, and Benedict as conductor. It took place at Gye's theatre, and high prices were charged for that very remarkable and brilliant occasion.

Theresa Carreno announced for July 23rd a matinee at St. James's Minor Hall, under distinguished patronage. She undoubtedly expected aristocratic patronage, as tickets are put at half to one guinea each.

Mapleson's cheap opera series included "Ernani," "Dinorah," "Les Huguenots," "Semiramide," "Don Giovanni," so far as he announced on July 24th. His statement that departure of the distinguished artists to fulfil their continental engagements must necessarily limit the number of representations, would appear, in view of general discomfiture to operatic movements on the continent, rather a singular reason to advance.

The Sydenham Palace direction assert for a fact the attendance of nearly fifty thousand persons at the last three concerts in that popular resort. That may be true, but some doubt may be entertained whether the attendance really averaged over sixteen thousand to each concert there named.

Strauss recently negotiated an extension of his exclusive right over masked balls at the "Academie" for another four years, on the old conditions.

From Charles Garnier, architect, "Le Soliel" learns that medallions of Cimarosa, Pergolese, Bach and Haydn will adorn the principal front of Louis Napoleon's opera house. In the grand vestibule four statues will be placed to represent the four great schools—Lull for Italian music, Rameau for French, Gluck for German and Handel for English, as, though born in Halle, he was adopted by England, and wrote most of his works in that country. Busts, in bronze, of Rossini, Anber, Beethoven, Mozart, Spontini, Meyerbeer and Halevy will occupy the principal front. On side fronts busts will be placed to represent Monteverde, Dorante, Jomelli, Monsigny, Trety, Sacchini, Lesneur, Berton, Boieldieu, Herold, Donizetti and Verdi on the right side, and Cambert, Campra, Rousseau, Philidor, Piccini, Paesello, Cherubini, Mehul, Nicolo, Weber, Bellini, and Adam Gounod's name does not appear in these lists; neither does Wagner's, but Gounod expects by his new opera—Romeo and Juliet—to win a place in fame's great roll quite

equal to any upon "L'Academie" façade or side walls. That opera being hoped for at "Le Lérique" by New Year, its performance may induce Louis Napoleon to make special place for (four) nod's medallion or bust in bronze, like other famous composers.

Offenbach's new opera, "La Permission de dix heures," preceded his other three, now in progress or active rehearsal. He seems to care very little about honors and looks closely upon financial results for his incessant labor upon opera comique.

There has been talk of a brief Italian opera season at the Theatre Français in this city, but we are credibly informed that Italian opera will be given there. Alterations to accommodate some portions of that crowd which Ristori is deemed sure to draw are proposed, which could not be made while performances of any kind were going on.

There are reports also in regard to Dr. Cutler's oratorio performances at Irving Hall, with his now celebrated choir, and "Samson" is named as the inaugural work.

Rumor also declares Mr. Bateman to be intent upon giving English opera in this city, but no definite or reliable statement is made as to his preparation or engagements for such addition to his great concert enterprise.

A grand organ is to be constructed for Dr. Montgomery's church in Madison Avenue, by Henry Erben. It will have seven less speaking stops than Dr. Beecher's church organ has, but Mr. Erben claims that it will equal, if not surpass, any in this country of American manufacture.

The "Academy" in Fourteenth Street progresses slowly toward rehabilitation. Some bricklaying has been done within its half demolished walls, and the roof is said to be ready whenever their height shall be reduced to the proposed standard. Sanguine hopes are entertained or expressed that ere March the renovated edifice will be ready for operatic use.

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